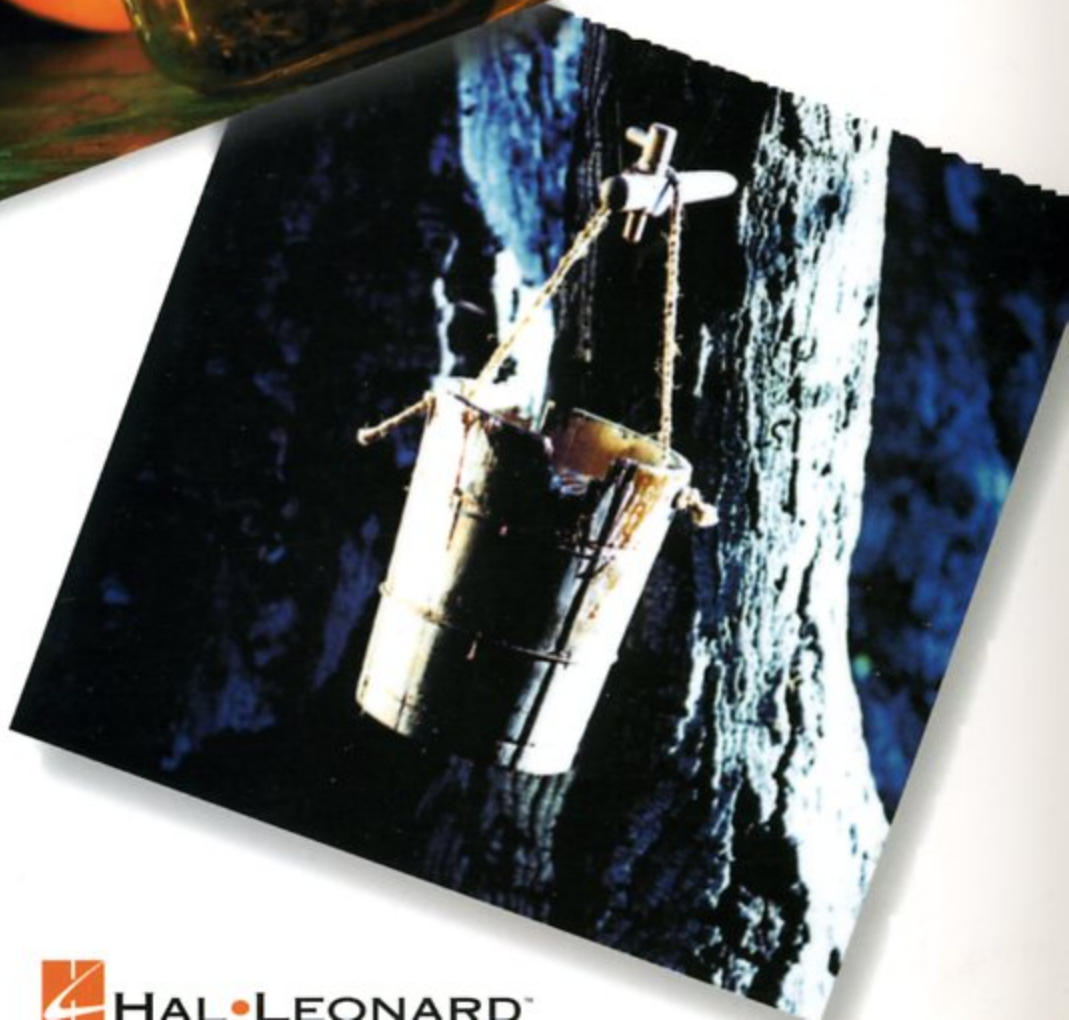




# ALICE IN CHAINS

## JAR OF FLIES/SAP



# **ALICE IN CHAINS**

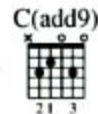
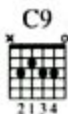
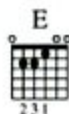
## **JAR OF FLIES/SAP**

- 53 Am I Inside**
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# Rotten Apple

Words by Layne T. Staley  
Music by Michael Inez and Jerry Cantrell



Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$   
② = B $\flat$     ⑤ = A $\flat$   
③ = G $\flat$     ⑥ = E $\flat$

## Intro

Moderately Slow  $\text{♩} = 72$

Gtr. 1: w/ Riff A, 9 times (Em) (D) (Em) (D) (Em) (D) (Em) (D) (Em) (D)

End Riff A \*Gtr. 2

*mf*

TAB: 0 2 2 4 2 0 0 | 0 2 2 4 2 0 0 0 4 0 0 2 4 0 2 | 12 14 12 14 12 14

\* Bass arr. for Gtr.

\*elec. w/ talkbox (two gtrs. arr. for one.)

(Em) (D) (Em) (D) (Em) (D) (Em) (D)

full full 1/2

(14) 12 14 12 | 15 (15) (15) 12 15 12 14 14 | (14) 12 14 12

(Em) (D) (Em) (D) (Em) (D) (Em) (D)

full full full

12 13 14 (14) 12 | 13 12 12 13 15 15 | (15) 12 12 (12)

(Em) (D) (Em) (D) (Em) (D)

full full

(12) 11 12 11 9 | 7 9

(Em) (D) (Em) (D) (Em) (D) (Em) (D)

grad. release full

1/2

9 9 7 (7) 5 7 5

7 (7) 5 7 5

full (8) 5 7

full (8) 5 7

full 10 (10)

\* Lead Gtr. overdub. Gtr. 1 plays previous meas. 2 more times.

Gr. 2      Em      Dsus2      Em      Dsus2      Em      Dsus2      Em      Dsus2      (Gr. 1 out)

7 (7) 5 7 8 (8) 5 7 7

Rhv. Fig. 1

End Rhy. Fig. 1

\* Gtr. 3 (acous.) & Gtr. 4 (clean elec.)

\* Two gtrs. arr. for one

### Verse

Gtr. 1: w/ Riff A, 6 times

Chords: 1 & 2, w/ Rht. Fig. 2, 3 times  
 Chords: 3 & 4, w/ Rht. Fig. 2, 3 times  
 Hey ah — na na, — in — no — cence — is o — ver, hey ah — na na, — o —  
 Rht. Fig. 2  
 End Rht. Fig. 2

Rhv. Fig. 2

Gtrs. 2 &amp; 3

Em7 D Em7 D Em7 D Em7 D



ver. Hey ah na na, ig - no - rance, is spo - ken, hey ah na na, spo



Gtrs. 3 & 4: w/ Rhy. Fig. 1

Em7 D Em7 Dsus2 Em7 Dsus2 Em7 Dsus2

ken. Hey ah na na, con - fi - dence is bro - ken, hey ah na na, bro -



Gtrs. 3 & 4: w/ Rhy. Fig. 2, 3 1/2 times  
Gtr. 1: w/ Riff A, 4 times

Em7 Dsus2 Em7 D Em7 D

ken. 1. Hey ah na na, sus - te - nance is sto - len,  
2. Hey ah na na, I re - pent to - mor - row,  
3. Hey ah na na, a ro - mance is fall - en,

Em7 D Em7 D Em7 D

hey ah na na, sto - len.  
hey ah na na, to - mor - row.  
hey ah na na, fall - en.

Hey ah na na,  
Hey ah na na,  
Hey ah na na,

Gtrs. 3 & 4: w/ Rhy. Fill 1, 1st time  
Gtrs. 3 & 4: w/ Rhy. Fill 2, 2nd & 3rd times

Em7 D Em7 D Em7 D

ar - ro - go - gance is po - tent, hey ah na na, po - tent.  
I sus - pend my sor - row, hey ah na na, sor - row.  
rec - om - mend you bor - row, hey ah na na, bor - row.

Rhy. Fill 1  
Gtrs. 2 & 3

let ring

TAB

Rhy. Fill 2  
Gtrs. 3 & 4

TAB

# Chorus

Chorus

E C9 E

Gtr. 2

Yeah. What I see is un - real. I've

Gtr. 3

C(add9) E C9

writ - ten my own part. Eat of the ap - ple, — so

let ring — 4

E C(add9)

young. I'm crawl - ing back to

To Coda

1. Gtrs. 3 & 4: w/ Rhy. Fig. 1; Gtr. 1: w/ Riff A, 2 times;

Gtr. 2: w/ talk box effects

Em Dsus2 Em Dsus2 Em Dsus2 Em Dsus2

start.





# ⊕ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 1; Gtr. 1: w/ Riff A, 2 times

Em Dsus2 Em Dsus2 Em Dsus2 Em Dsus2

start.

## Outro Solo

Gtr. 1: w/ Riff A, till end

Gtr. 2: w/ Fill 2, till end

Gtr. 4: w/ Fill 1, 4 times

N.C.(Em)

(D)

(Em)

(D)

Hey ah — na na. —

Gtr. 5

*mp*

full

15 (15) 12 15 12 15 12

full

14 12 14 12 14 12

1/2

full

14 12 14 12 13 14 14 12 10 12 (12) 10 10 12 10 12

N.C.(Em)

(D)

(Em)

(D)

Hey ah — na na. —

full

12 14 12 14 14 (14) 15 15 12 15 12 15 12 14 12 14 12 14

Fill 2

Gtr. 2

Repeat and Fade

TAB

5 10 8



N.C.(Em) (D) (Em) (D)

Hey ah na na

12 15 14 12 (12) 14 12 14 12 14 14 12 14 13 12 12 10 12 12 10 12 12 10 12 12 10 12 12 14 (14)

full

(Em) (D) (Em) (D)  
 Hey ah \_\_\_\_ na na. \_\_\_\_  
 3  
 full full full full full full  
 12 14 12 14 12 (12) 14 12 14 / 15 15 (15) 12 15 12 15 15 15

[illegible]

The musical notation for the guitar solo in "The Highway" by The Highwaymen is presented in two staves. The top staff is a treble clef with a key signature of one sharp (F#), indicating G major. It features a melodic line with eighth and sixteenth notes, accented with upward strokes. Chords (Em) and (D) are indicated above the staff. The bottom staff is a bass clef showing fret numbers for the left hand. It includes markings for "full" (full bends) and specific fret numbers (15, 14, 12, 13, 14, 16) corresponding to the notes in the bass line.

(Em) (D) (Em) (D)

full full full 1/2 full full

(15) 15 (15) 12 12 14 12 15 (15) 15 12 15 12 15 (15) 12 14 14 12

(Em) (D) (Em) (D)

full full full full

15 (15) 12 12 14 12 14 14 (14) 15 15 12 15 12 15 12 15 12 15 12

(Em) (D) (Em) (D)

P.M. 4 full

15 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 15 14

(Em) (D) (Em) (D) (Em) (D) (Em) (D)

1/2 1/2

(5) 7 (7) 5 5 7 5 0 7 6 X 7 8 7 6 7 7 6 7 7 X 8 7 6 7 7

(Em) (D) (Em) (D) (Em) (D) (Em) (D)

full trane trane

X 8 7 6 7 6 7 7 8 7 6 7 6 7 8 (8) 8 7 5 7 (5 7) 5 (3 5) 3



# Nutshell

Words by Layne T. Staley  
Music by Jerry Cantrell, Michael Inez and Sean Kinney

Tune Down 1/2 Step:

- ① = E♭    ④ = D♭  
② = B♭    ⑤ = A♭  
③ = G♭    ⑥ = E♭

## Intro

Slowly ♩ = 66

Em7 G/B

D

Cadd9

Rhy. Fig. 1

G5 Em7

Gtr. 1 (Acous.)

*mf*

G/B

D

Cadd9

End Rhy. Fig. 1 Rhy. Fig. 1A

G5 Em7

G/B

D

Cadd9

End Rhy. Fig. 1A

G5 Em7

G/B D Cadd9 Rhy. Fig. 1B Cmaj7 Cadd9

Cmaj7 G5 Em7 G/B D Cadd9 End Rhy. Fig. 1B

G5 Em7 G/B D

# Verse

Gtr. 1: w/ Rhy. Fig. 1B  
Cadd9

Cmaj7 Cadd9 Cmaj7 G Em7 G/B D

1. We \_\_\_\_\_ chase mis - print - ed lies. \_\_\_\_\_  
2. My \_\_\_\_\_ gift of self is raped. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1  
Cadd9

Gtr. 1: 1st time w/ Rhy. Fig. 1, 2 times;  
2nd time w/ Rhy. Fig. 1B

G5 Em7 G/B D Cadd9

We \_\_\_\_\_ face the path of time. \_\_\_\_\_ And yet I fight, \_ and yet \_  
My \_\_\_\_\_ pri - va - cy is raked. \_ And yet I find \_ and yet \_



Gtr. 1: 2nd time w/ Rhy. Fig. 1C

G5 Em7 G/B D Cadd9 G5 Em7

I fight this bat-tle all a-lone. No one to cry to, no place to call home.  
 I find re-peat-ing in my head. If I can't be my own, I'd feel bet-ter dead.

Gtr. 1: 1st time w/ Rhy. Fig. 1A;  
 2nd time w/ Rhy. Fig. 1C

G/B D Cadd9 G5 Em7 G/B D

(Ooh. ) (Ooh. )

Gtr. 2 (Elec.)

12 12 12 11 (11) 9 9 10 8 7 7 (7) 10 9 12 12 12 11 (11) 9 9

Gtr. 1: 1st time w/ Rhy. Fig. 1;  
 2nd time w/ Rhy. Fig. 1C

Cadd9 G5 Em7 G/B D G/B Em7

(Ooh. ) (Ooh. )

1/2 10 8 7 7 (7) 10 9 1/2 1/2 1/2 1/2 9 9 (9) 10 9 (9) 10

Rhy. Fig. 1C

Gtr. 1 Cadd9 G5 Em7 G/B D

TAB

# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1A, 2 times

Cadd9

Chords: G5 Em7 G/B D

Techniques: P.M. (Palm Mute), 1/4, 1/2

C(add9)

G5 Em7

G/B D

Techniques: let ring, 1/4

Gtr. 1: w/ Rhy. Fig. 1C

Cadd9

G5 Em7

G/B D

Gtr. 1: w/ Rhy. Fig. 1

Cadd9

G5 Em7

G/B D

Techniques: 5, 6, 12, dim., 1/2

Repeat and Fade

Gtr. 1: w/ Rhy. Fig. 1B

Cadd9

G5 Em7

G/B D

Cadd9

Cmaj7

Cadd9

Cmaj7

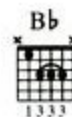
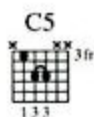
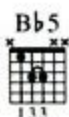
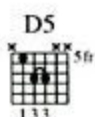
G5 Em7

G/B D



# I Stay Away

Words by Layne T. Staley  
Music by Michael Inez and Jerry Cantrell



Drop D Tuning,  
Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = D♭

**Intro**  
Moderately ♩ = 78

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 2, acous. 12 stg.

Gr. 1, acous. 12 stg.

D C(add9) N.C.

let ring - 4

Gr. 1: w/ Rhy. Fig. 1, 2 times

let ring - 4

D

C(add9)

N.C.

**Verse**

D

C(add9)

N.C.

Gr. 1 & 2: w/ Rhy. Fig. 2, 3 times

D

C(add9)

Yeah, hey \_\_\_\_\_ I \_\_\_\_\_ want to trav - el south\_ this year\_

Rhy. Fig. 2  
Gr. 1 & 2

End Rhy. Fig. 2

N.C. D C(add9) N.C. D C(add9) N.C.

Ah, woh, woh, won't pre-vent safe pas - sage here.

### Pre-Chorus

N.C.

Why you act cra - zy?

Rhy. Fig. 3

Gtr. 3, elec.

End Rhy. Fig. 3

6 3 6 3

full full full

Gtr. 3: w/ Rhy. Fig. 3, 3 times

N.C.

Not an act, may - be, So close

a la - dy. Shift - y eyes, shad - y.

### Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

D C(add9) N.C.

Yeah, hey, yeah, tears that soak a cal -



### Pre-Chorus

Gtr. 3: w/ Rhy. Fig. 3, 4 times

D C(add9) N.C.

1. Why you act fight - ened? I am en - light - ened.  
2. Why you act act cra - zy? Not an act, may - be.

Your So weak close - ness a builds me. So Shift some day eyes, you'll see.  
So weak close - ness a builds me. So Shift some day eyes, shad - y.



# Chorus

Rhy. Fig. 4A

D5

Gtr. 3

Rhy. Fig. 4

Gtrs. 1 & 2

Bb5

C5

D5

I

stay

a - way. —

Bb5

N.C.

To Coda

(cont. in notation)

Gtrs. 1, 2, & 3

End Rhy. Figs. 4 & 4A

Gtrs. 1 & 2; w/ Rhy. Fig. 2, 4 times

Gtr. 3

Gr. 3

D C(add9) N.C. D C(add9)

7 5 7 5 7 5

The Wind

Peter Max

N.C. D C(add9) N.C. D.S. al Coda

P.H. 8va

full 1/2 P.H. full full full full

(2) 5 (5) 5 5 5 5 5 3 5 7 5 7 5 7 5 7 10 12 12 12 12 12 (12) 10 10 12 12 12

pitches: C B B B B A F# E D

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 1/4 times

Gtr. 3: w/ Rhy. Fig. 4A, 4 1/4 times

D B $\flat$  C D

I stay a - way. \_\_\_\_\_

D B $\flat$  N.C.

I stay a - way.

D

Gtrs. 1, 2, & 3

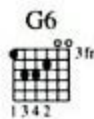
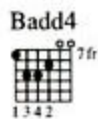
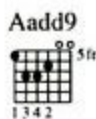
B $\flat$

I stay a way.



# No Excuses

Words and Music by Jerry Cantrell



Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 114 Aadd9 Badd4

Aadd9

Rhy. Fig. 1

\*Gtr. 1

*mf*

play 4 times  
End Rhy. Fig. 1

(Drums)

\*2 acous. gtrs. arr. for 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times; w/ Fill 2, 3rd time

Aadd9 Badd4

Aadd9

Badd4

Aadd9

It's al - right. \_\_\_\_  
It's o - kay. \_\_\_\_  
Yeah, it's fine. \_\_\_\_

There comes a time. \_\_\_\_  
Had a bad day. \_\_\_\_  
Well walk down the line. \_\_\_\_

Badd4

Aadd9

Badd4

Aadd9

Got no pa - tience \_ to search for peace \_ of mind. \_\_\_\_  
Hands are bruised \_ from break - ing rocks \_ all day. \_\_\_\_  
Leave our rain, \_ a cold trade for warm \_ sun - shine. \_\_\_\_

Fill 2  
Gtr. 1



Badd4 Aadd9 Badd4 Aadd9

Lay - in' low. \_\_\_\_\_  
 Drained and blue, \_\_\_\_\_  
 You my friend \_\_\_\_\_

Want to take it slow. \_\_\_\_\_  
 I bleed for you. \_\_\_\_\_  
 I will de - fend. \_\_\_\_\_

Badd4 Aadd9 Badd2 To Coda Aadd9

No more hid - ing or dis - guis - ing truths I've sold. \_\_\_\_\_  
 You think it's fun - ny well, you're drown - ing in it too. \_\_\_\_\_  
 And if we change, \_\_\_\_\_ well, I love you an - y - way. \_\_\_\_\_

### Chorus

G6

Rhy. Fig. 2

Gtr. 1

Aadd9

Badd4

Aadd9

Ev-'ry day it's some - thing, hits me all - so cold. \_\_\_\_\_ You

Gtr. 2 (elec.)

full full

7 4 7 4 7 7 4 7 4 7 7 4 7 7 4 7 7 8 7 5 7 (7)

Gtr. 2: w/ Fill 1, 2nd time (See page 23)

G6

Aadd9

E

Aadd9

End Rhy. Fig. 2

find me sit - tin' by my - self, no ex - cus - es, then I know. \_\_\_\_\_

full full

(7) 7 4 7 4 7 6 4 7 7 (7) 0 0 4



Gtr. 1: w/ Rhy. Fig. 1, 4 times  
Aadd9 Badd4 Aadd9 Badd4 Aadd9 Badd4 Aadd9 Badd4 Aadd9

(Gtr. 2 out)

dim.

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

G6 Aadd9 Badd4 Aadd9

Gtr. 2

G6

Aadd9

E  
A.H.  
(8va)

D.S. al Coda  
Aadd9

### Fill 1

Gtr. 2

A.H.

grad. bend

full

A.H.

full

TAB

(6) 4 7 7 (7) 4 7

(7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

⊕ Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 2  
G6

Aadd9 Badd9

Ev - 'ry day it's some - thing, hits me all so cold.

Gtr. 2

Aadd9 G6 Aadd9 E

You find me sit - tin' by my - self, no ex - cus - es, then I know.

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Aadd9 Badd4 Aadd9 Badd4

grad bend. 1st time only full dim.

Aadd9 Gtr. 1: w/ Rhy. Fig. 1  
Badd4

Aadd9 Badd4

(Gtr. 2 out) (Drums out) play 3 times

poco rit.



# Whale & Wasp

By Jerry Cantrell

Slowly  $\text{♩} = 54$   
N.C.(Gm)

Gtr. 2 (elec.)

Gtr. 3 (elec.) *mf*  $\frac{1}{2}$   $\frac{1}{2}$

play 4 times

TAB

Gtr. 1 (2 acous. gtrs.) *mf*

let ring throughout

TAB

\*\*Gtr. 4

G5 D(add9)/F# F E Cmaj7 G/B D

5 7 10 9 10 9 12

\*vol. swells  
\*\*strings arr. for gtr.

TAB

Chord symbols: G5, D(add9)/F#, F, E, Cmaj7, G/B, D

Staff 1 (Treble Clef): Melody line with notes and rests.

Staff 2 (Bass Clef): Bass line with notes and rests.

The musical score for guitar consists of three staves. The top staff, labeled 'Gtr. 2', features a 'N.C. (Gm)' marking and a melodic line with a 'mf' dynamic. The middle staff, labeled 'Gtr. 3', has a 'mf' dynamic and a '1/2' marking. The bottom staff, labeled 'Gtr. 1', contains a complex melodic line with a 'mf' dynamic and a '1/2' marking. The score is written in a key signature of one flat and a 4/4 time signature.

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a guitar staff and a vocal staff. The guitar staff is written in G major and includes a complex sequence of chords and a final G chord. The vocal staff is written in G major and includes a complex sequence of notes and a final G note. The score is written in standard musical notation with a key signature of one flat and a common time signature.



G5 Am7sus4 G/B C(add9) G6/B Asus2 G5 *play 4 times*

D G5 G/B C(add9) G5 C(add9) D G5 G/B C9(add9)

D G5 G/B C(add9) G5 C(add9) D G5 G/B C(add9)

N.C.(Gm)

Gtr. 2

Gtr. 3 *mf* 1/2 1/2

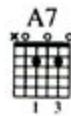
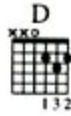
Gtr. 1 *mf*

G



# Don't Follow

By Jerry Cantrell



Tune 1/2 Step Down:

- ①=E♭ ④=D♭  
②=B♭ ⑤=A♭  
③=G♭ ⑥=E♭

Intro

Slowly ♩ = 60

Gtr. 1 (acous. 12 strg.)

D Rhy. Fig. 1 D/F# G6 A7 End Rhy. Fig. 1

*mf*  
let ring

TAB

\* Fret note w/thumb.

Gtr. 1: w/Rhy. Fig. 1, 6 times

D D/F# G6 A7 D D/F#

1. Hey, \_\_\_\_\_ I \_\_\_\_\_ ain't nev - er \_\_\_\_\_ com - in' \_\_\_\_\_ home.  
2. Hey, \_\_\_\_\_ you, \_\_\_\_\_ you're liv - in' life \_\_\_\_\_ full throt - tle.

G6 A7 D D/F# G6 A7

Hey, \_\_\_\_\_ I'll \_\_\_\_\_ just wan - der my \_\_\_\_\_ own \_\_\_\_\_  
Hey, \_\_\_\_\_ you, \_\_\_\_\_ pass \_\_\_\_\_ me down \_\_\_\_\_ that \_\_\_\_\_

D D/F# G6 A7 D D/F#

road.  
bot - tle, yeah.

Hey,  
Hey,

hey, \_\_\_\_\_  
hey, \_\_\_\_\_





A7 Dsus2 D Dsus2 D w/ Bkgd. Voc. Fig. 1, 7 times A7

Sleep in sweat the mir - ror's cold, \_ and see my face, it's grow-in' old. Scared to death, \_ no rea - son why, \_

Dsus2 D Dsus2 D A7 Dsus2 D Dsus2 D

Do what-ev-er to get \_ me by. \_ Think a - bout the things I've said. \_ Read the page, it's cold \_ and dead, and take me

A7 Dsus2 D Dsus2 D A7

home. \_ Yeah, \_ take me home. \_ Oh, home.

Dsus2 D Dsus2 D A7 Dsus2 D Dsus2 D

\_ Take me home. \_ Take me

A7 Dsus2 D Dsus2 D **Tempo 1**  
Gtr. 1: w/ Rhy. Fig. 1 A7  
Gtr. 2 / Gtr. 2 tace

home, \_ yeah. \_ Take me home. \_ Backups: (Yeah, oh.

G6 A7 Gtr. 1: w/ Rhy. Fig. 2 G5 A7 D  
Gtr. 1 /

\_ ) Say good-bye, \_ don't fol - low. \_

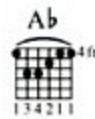
Bkgd. Voc. Fig. 1



Home.

# Swing On This

Words by Layne T. Staley  
Music by Jerry Cantrell, Michael Inez and Sean Kinney



Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$   
② = B $\flat$     ⑤ = A $\flat$   
③ = G $\flat$     ⑥ = E $\flat$

Intro

Moderate Swing  $\text{♩} = 144$

Triplet feel ( $\text{♩} = \text{♩} = \text{♩}$ )

Gtr. 1 (Acous.)



Drums - fade in      2      Bass in

(cont. in notation)

Moth

Verse

Ab    G $\flat$ 5    G5    Ab    G $\flat$ 5    G5    Ab    G $\flat$ 5    G5    Ab    G $\flat$ 5    G5    Ab

er      said      come home.      Fa

Rhy. Fig. 1      End Rhy. Fig. 1

Gtr. 1

TAB

G $\flat$ 5    G5    Ab    G $\flat$ 5    G5    Ab    G $\flat$ 5    G5    Ab    G $\flat$ 5    G5    Ab    G $\flat$ 5    G5    Ab

ther      said      come home.      Sis      ter





G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭

\_\_\_\_\_ have \_\_\_\_\_ a choice." \_\_\_\_\_ I \_\_\_\_\_ then \_\_\_\_\_ slapped \_\_\_\_\_

**Chorus**  
 Gtrs. 2 & 3: w/ Rhy. Fig. 2, 8 times  
 Gtr. 1: w/ Rhy. Fig. 1A  
 A♭ G♭5 G5 A♭5 G♭5 G5 N.C.

\_\_\_\_\_ my face. \_\_\_\_\_ Let me be, \_\_\_\_\_ I'm o - kay. \_\_\_\_\_ I'm a - wake \_\_\_\_\_

\_\_\_\_\_ an - y - way. \_\_\_\_\_ It's too bright \_\_\_\_\_ o - ver here. \_\_\_\_\_ I can shift, \_\_\_\_\_ can-not steer. \_\_\_\_\_

So I drive \_\_\_\_\_ them a - way \_\_\_\_\_ for a while, \_\_\_\_\_ then I stay. \_\_\_\_\_ Lit - tle skin \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1B  
 Gtr. 2: w/ Fill 1  
 A♭ N.C. A♭ G♭5 G5 A♭5

- ny, o - kay. \_\_\_\_\_ I'm a - wake \_\_\_\_\_ an - y - way. \_\_\_\_\_

**Verse**  
 Gtr. 1: w/ Rhy. Fig. 1, 3 times  
 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭

5 (A♭)

Now I \_\_\_\_\_ have \_\_\_\_\_ to \_\_\_\_\_ go home. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1A  
 G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5

\_\_\_\_\_ Do \_\_\_\_\_ as \_\_\_\_\_ when \_\_\_\_\_ in Rome. \_\_\_\_\_

**Fill 1**  
 Gtr. 2

grad bend. .... 4

2

**TAB**

9 (9)



# Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 8 times

N.C.

Let me be, \_\_\_\_\_ I'm al - right. \_\_\_\_\_ Can't you see \_\_\_\_\_ I'm just fine? \_\_\_\_\_

Lit - tle skin - ny, o - kay. \_\_\_\_\_ I'm a - sleep \_\_\_\_\_ an - y - way. \_\_\_\_\_

Let me be, \_\_\_\_\_ I'm o - kay. \_\_\_\_\_ I'm a - wake \_\_\_\_\_ an - y - way. \_\_\_\_\_

Bass tacet

Gtr. 3

w/ bar  
1/2  
16 (16) (16) (16) (16)  
+1 0

Gtr. 2  
7

## Guitar Solo

A<sup>b</sup>

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

Gtr. 4 (Clean elec.)  
Bass in

4/4 7 7 7  
x 4 7  
1/2 1/4  
6 4 6 4 6

A

Sva

*loco*

854

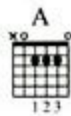
Svd -

The musical score for "The Wind" by John Williams is presented in two systems. The top system shows the piano solo (P) and guitar accompaniment (G). The piano part begins with a key signature change from one flat to two flats, indicated by a double flat sign. The guitar part is in G major, with a key signature change from one flat to two flats, indicated by a double flat sign. The tempo changes from "Sua" to "loco". The bottom system shows the piano solo (P) and guitar accompaniment (G) continuing. The piano part includes a key signature change from two flats to one flat, indicated by a double flat sign. The guitar part is in G major, with a key signature change from one flat to two flats, indicated by a double flat sign. The tempo changes from "loco" to "Sua".



# Brother

By Jerry Cantrell



Tune Down 1/2 Step:

- ① = E♭    ④ = D♭  
 ② = B♭    ⑤ = A♭  
 ③ = G♭    ⑥ = E♭

## Intro

Moderately ♩ = 96

A

Rhy. Fig. 1

N.C.

End Rhy. Fig. 1  
play 4 times

Gtr. 1 (Acous.)

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Gtr. 2: w/ Riff A, 2 times

## Riff A

Gtr. 2 (Acous.)

# Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times

Gtr. 3: w/ Fill 1, 3rd time

A N.C. A N.C.

1. Fro - zen in the place I hide, not a - fraid to paint my sky with some  
 2. Ros - es in a vase of white, blood - ied by the thorns be - side the leaves  
 3. Pic - tures in a box at home, yel - low - ing and green with mold so I

A N.C. A Gtr. 1: w/ Rhy. Fill 1 N.C.

— who say I've lost my mind. Broth - er, try and hope to find.  
 — that fall be - cause my hand is pull - ing them out as I can.  
 — can bare - ly see your face. Won - der how that col - or taste.

## Chorus

F

Rhy. Fig. 2

Gtr. 1

A Asus4 A Asus4 A

You were al - ways so far a - way.

### Fill 1

Gtr. 3

hold bend full

TAB (7)

### Rhy. Fill 1

Gtr. 1

TAB



F

To Coda

G5

Gr. 3: w/ Rhy. Fill 2

N.C.

End Rhy. Fig. 2

I know { 1..2. that pain, } { 1..3. so } don't you run a - way like you used to do.

3. the way, } 2. and }

Gr. 1: w/ Rhy. Fig. 1, 2 times

A

N.C.

A

N.C.

Gr. 1: w/ Rhy. Fig. 2, last meas. only

G5

Mm.

I won't run a - way

Gr. 3: w/ Rhy. Fill 2

N.C.

Gr. 1: w/ Rhy. Fig. 1, 2 times

A

N.C.

A

N.C.

like I used to do.

### Guitar Solo

Gr. 1: w/ Rhy. Fig. 2

F

Gr. 3 (Elec.)

A

Asus4

A

1/2

full

let ring

4

full

1/2

Asus4

A

F

1/2

1/4

hold bend

full

4

full

Rhy. Fill 2

Gr. 1

TAB

3	3	3	3	5	3	1
3	3	3	3	5	3	2
0	0	0	0	0	0	0
3	3	3	3	0	0	0

G5 Gtr. 1: w/ Rhy. Fill 2 N.C. Gtr. 1: w/ Rhy. Fig. 1, 2 times

N.C. A N.C. D.S. al Coda

# ⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2, last meas. only G5 Gtr. 1: w/ Rhy. Fill 2 N.C. Gtr. 1: w/ Rhy. Fig. 1, 2 times A N.C.

don't you run a - way \_\_\_\_\_ like you used to do. \_\_\_\_\_ Mm, \_\_\_\_\_ like you used to do, \_\_\_\_\_

Like you used to do, \_\_\_\_\_

A N.C. Gtr. 1: w/ Rhy. Fig. 1, 2 times Gtr. 2: w/ Riff A A

\_\_\_\_\_ to do. \_\_\_\_\_ Like you used to do. \_\_\_\_\_ Mm. \_\_\_\_\_

N.C. A N.C. A Gtr. 1

\_\_\_\_\_ Mm. \_\_\_\_\_





G# E F# G# E F# G# E F#

- ored clay, in di vid u al i ty not safe.  
- tured brain. Show your bel ly like you want me to.  
- you please. You may not be here when I leave.

# Pre-Chorus

Gtr. 3: w/Rhy. Fig. 2A

D F C# A

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 1, 2 times; Gtr. 2: w/Fill 2, 1st time

G# E F# G# E F#

Gtr. 1

As of now I bet you've got me wrong.

1. Gtr. 2: w/Rhy. Fig. 2; Gtr. 3: w/Rhy. Fig. 2A

D F C# A

Gtr. 1: w/Rhy. Fig. 1, 4 times

G# E F#

So un - sure you run from some - thing strong.

So un - sure we reach for some-thing strong. I have-n't

2. Gtr. 2: w/Rhy. Fig. 2; Gtr. 3: w/Rhy. Fig. 2A, 1st 2 meas. only

D F C# A

# Chorus

E F# A

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 3

So un - sure we reach for some-thing strong. I have-n't

Fill 2  
Gtr. 2

So un - sure we reach for some-thing strong. I have-n't

Rhy. Fig. 2A  
Gtr. 3 (elec.)

So un - sure we reach for some-thing strong. I have-n't



Gtrs. 1 & 3: w/Rhy. Fig. 3, 3 times

Gtr. 3: substitute Rhy. Fill 3

E F# A E F# A

felt like this in so long. Wrong, in a

### To Coda

Gtr. 3: substitute Rhy. Fill 2

Gtr. 3: substitute Rhy. Fill 3

E F# A F# A

Rhy. Fig. 4

Gtrs. 1 & 3

sense too far gone from love that don't last for ev-er. Some-thing got-ta turn out

D.S. al Coda  
(take 2nd ending)

G# 3 E F# G# E F# G# E F# G# E F#

right.

Gtr. 2

P.H. (15ma)

P.H.

pitch: D#

### Rhy. Fill 1 Gtr. 3

T	5	15	14	10	10	15	14	14	15	14	14
A	6	14	14	9	9	14	14	14	14	14	14
B	7	14	14	7	7	14	14	14	14	14	14
	5	12	12			12	12	12	12	12	12

### Rhy. Fill 2 Gtr. 3

T	5	7	6	7	6	6	7	6	6
A	6	7	7	7	7	7	7	7	7
B	7	7	7	7	7	7	7	7	7
	5	5	5	5	5	5	5	5	5

### Rhy. Fill 3 Gtr. 3

w/bar (grad. dive)

T	6	(6)	(6)
A			
B			

-1/2

# ⊕ Coda

Gtrs. 1 & 2: w/Rhy. Fig. 3, 4 times

E F# A E F# A

strong. I have - n't felt like this in so long.

Gtr. 2

16 18 17 17 19 full 16 19 full 16 19 17 18 17 18 16 19 18 19

Gtr. 3: substitute Rhy. Fill 1

E F# A

Wrong. in a

full (19) (19) 18 19 18 16 19 19 16 18 18 18 18 16 14 14 16 16 16 14 14 17 17 19 (19)

Gtr. 2: substitute Rhy. Fill 2

Gtrs. 1 & 3: w/Rhy. Fig. 4

E F# A F#

sense too far gone from love that don't last for

full 19 20 20 (20) 17 19 19 (19) 19 16 19 17 19 19 (19) 17 19 17 16 14 15 16 12

A

G#

E

F#

G#

E

F#

G#

E

F#

G#

ev-cr. Some-thing's got-ta turn out. right.

(Gtr. 2 out)

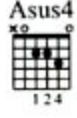
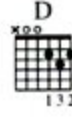
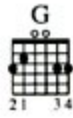
Gtr. 1

(12)



# Right Turn

By Jerry Cantrell



Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$
- ② = B $\flat$     ⑤ = A $\flat$
- ③ = G $\flat$     ⑥ = E $\flat$

Intro

Moderately  $\text{♩} = 96$

G

E

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (acous.)

*mf*

Gtr. 2 (acous.)

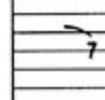
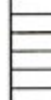
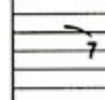
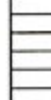
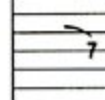
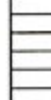
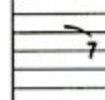
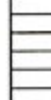
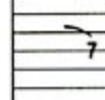
*mf*

T  
A  
B

Gtr. 1: w/Rhy. Fig. 1

G

E



# Verse

Gtr. 1: w/Rhy. Fig. 1, 2 times

G E

In - side, \_\_\_\_\_ al - ways try 'n' to get back in - side, \_\_\_\_\_

*dim.*

5

G E

But it's so hard \_\_\_\_\_ to pen - e - trate \_\_\_\_\_ pig-thick skin. \_\_\_\_\_ I'm 'bout as

## Pre-Chorus

F E F E

Rhy. Fig. 2

Gtr. 1

low as I \_\_\_\_\_ can get. \_\_\_\_\_ I'd leave, but I can't for - get. \_\_\_\_\_

F E G A

End Rhy. Fig. 2

Still I won - der why, \_\_\_\_\_ it, \_\_\_\_\_ it ain't

## Chorus

E D A Asus4 A G

Rhy. Fig. 3

right. \_\_\_\_\_ Mm, \_\_\_\_\_ it ain't right, \_\_\_\_\_ ooh, \_\_\_\_\_ ain't \_\_\_\_\_

⑥ 3fr. 1/4



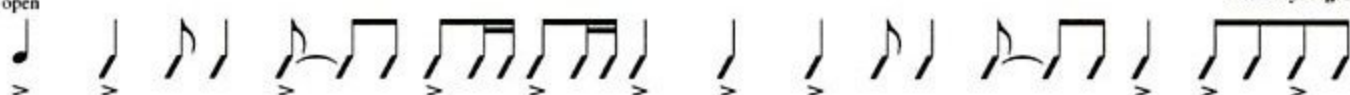
E  
6  
open

E

D

A

End Rhy. Fig. 3



# Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

F

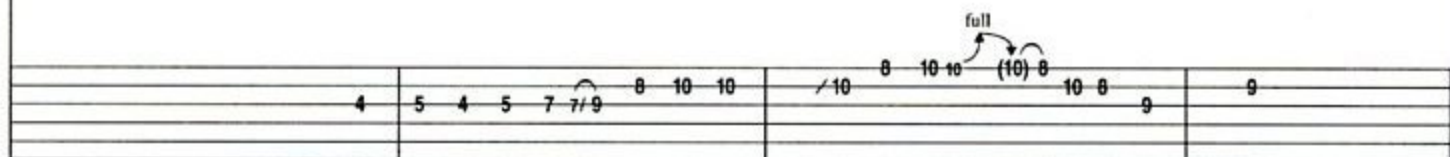
E

F

E



Gtr. 2



# Chorus

Gtr. 1: w/ Rhy. Fig. 3

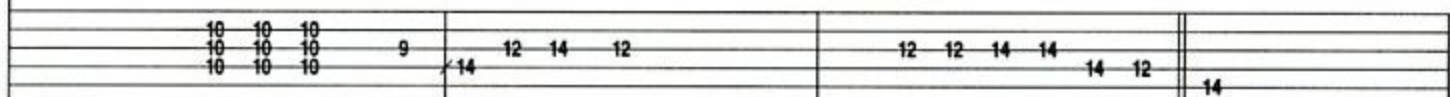
F

E

G

A

E



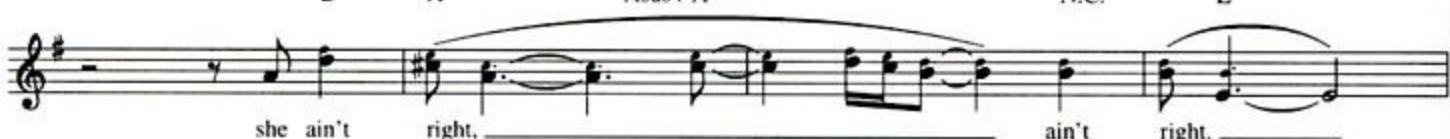
D

A

Asus4 A

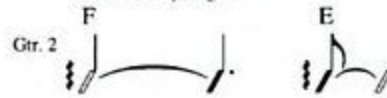
N.C.

E

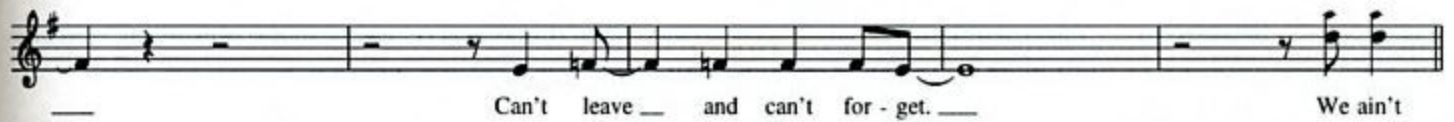


# Bridge

Gtr. 1 w/ Rhy. Fig. 2



D A



## Chorus

Gtr. 1: w/ Rhy. Fig. 3

E



w/ Voc. Fig. 1 & other vocal overdubs

Gtr. 1: w/ Rhy. Fig. 3

E

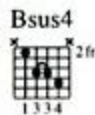
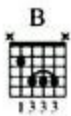


Repeat and Fade



# Am I Inside

By Jerry Cantrell and Layne T. Staley



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
 ② = B♭ ⑤ = A♭  
 ③ = G♭ ⑥ = E♭

Intro

Slowly ♩ = 48

Rhy. Fig. 1.

End Rhy. Fig. 1

Gtr. 1 (acous.)

Em7

*mp*

let ring throughout

Verse  
Em7

Gtr. 1: w/ Fill 1, 3rd time  
G#maj7

1. Lone - li - ness, it shad-ows me, —  
 2. Sur - round-ed by emp - ty souls, —  
 3. Cha - os, and hate sha-dow me. —

quick - er than dark - ness  
 ar - ti - fi - cial, cour - age used..  
 Pain — it — fills me up. —

Fill 1  
Gtr. 1

Em7

crawls to the sur - face of my skin. —  
 And be - cause so once was mine. —  
 On - ly one thing makes me feel, —

G#maj7 Em7

Vis - i - bly sur - round - ed by it. —  
 I walk this maze a lone. —  
 Miss - ing bet - ter half of me. —

Pre-Chorus

B Bsus4 B A F# F

Gtr. 1 *mf*

1. Gtr. 1: w/ Rhy. Fig. 1

Em7

Black is all, I feel — so this is how it feels, to be — free. —

2.

Gtr. 1: w/ Fill 2, 2nd time

E Esus4 E E7

*mp*

Fill 2 (acous.)

Gtr. 1

1/2 12 full

TAB



Gtr. 1; w/ Rhy. Fig. 2, 2 1/2 times

D A

Man's \_\_\_\_\_ be - side him-self. \_\_\_\_\_

End Rhy. Fig. 2

mf

\_\_\_\_\_ yeah. Man's \_\_\_\_\_ be - hind him - self. \_\_\_\_\_

*To Coda*  $\oplus$

Gtr. 1: w/ Rhy. Fig. 1  
Em7

*D.S. al Coda*  
(Take 2nd Ending)

Am \_\_\_\_\_ I \_\_\_\_\_ in - side my - self?

**⊕ Coda**

Em7

E  
⑥  
open  
P

Gtr. 1: w/ Rhy. Fig. 1

\*play 6 times

\*4th time begin gradual rit.



# NOTATION LEGEND

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

12 12 12 12 12 13 (13) 13 13 (13) (13) (13)

1/2 1/2 full 1 1/2 2 full full full 2 full

Bend (half step) Bend (grace note) Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

13 13 13 13 13 7 9 15 15 12 10 8 8 8 9 10 0 -1 (0)

full 2 full 1/4 full rake -1 V w/bar

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Sweep Picking Vibrato Bar Dive and Return

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

w/bar -1/2 -1/2 -1/2 w/bar -1/2 -1/2 -1/2 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Scooping Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

P.M. Trem.

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va 8va 8va 8va 8va 8va

Harm. P.H. H.H. A.H. T 3 full T

12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique